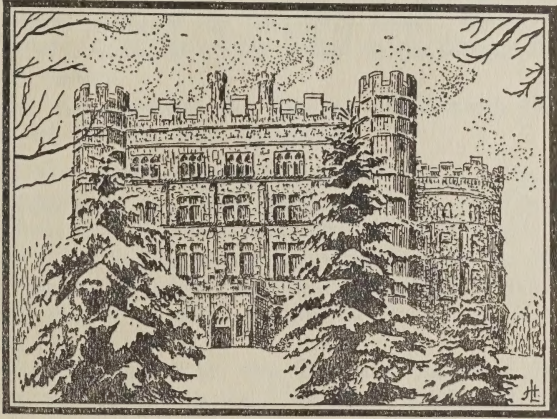


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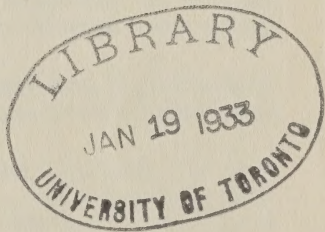
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CANADA
DEPARTMENT OF MINES
HON. W. A. GORDON, MINISTER; CHARLES CAMSELL, DEPUTY MINISTER
NATIONAL MUSEUM OF CANADA
W. H. COLLINS, ACTING DIRECTOR



Catalogue
of
Motion Picture Films



OTTAWA
F. A. ACLAND
PRINTER TO THE KING'S MOST EXCELLENT MAJESTY
1933



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CATALOGUE OF MOTION PICTURE FILMS

A library of motion picture films has been established by the National Museum of Canada as a branch of its educational and extension service. Most of the motion pictures in this list were taken by members of the Museum staff during the course of field work, two have been donated, and others have been acquired by long-term lease. Other films on natural science and related subjects will be added to the library from time to time as opportunity occurs.

The films are available for loan to educational institutions, clubs, and societies, on the following conditions:

- (1) Films are lent free of charge to schools, churches, clubs, etc., on condition that no admission fee will be charged, and to moving picture theatres on condition that no extra admission fee be charged.
- (2) Application for the loan of a film should reach the National Museum at least two weeks before the date on which the film is desired. Second and third choice of films should be made lest the particular film desired is not available.
- (3) Films will be sent from the Museum **Express Charges Collect**, and must be returned to the Museum **Express Charges Prepaid**.
- (4) Films must be returned immediately after exhibition, as delayed arrivals of returning film shipments prevent the Museum from giving prompt service to others.
- (5) Permission may be obtained to retain films longer than the reshipping date specified, but application therefor must reach Ottawa before such reshipping date.
- (6) Films will leave the Museum inspected, revised, and ready for projection in a standard width projection machine. *If films are destroyed by fire, or otherwise damaged, while on loan, the loss or damage is chargeable to the borrower of the films.*
- (7) All correspondence concerning the loan of films should be addressed to the Acting Director, National Museum of Canada, Ottawa, Canada.

December 20, 1932.

BIOLOGY

1. A City Garden and Its Birds (One Reel)

Most of the scenes in this film were photographed by P. A. Tavener, Ornithologist, National Museum of Canada, in his own garden in Ottawa. The garden with its profusion of bloom, and the lily pool with its colony of gold fish and singing toads are shown. A great variety of birds come to bathe at the pool. Other views include the martin house and families of purple martins, tree swallows and house wrens and their nests, a robin building in an ornamental gate post, and song sparrows in the rockery. As winter approaches most of the birds leave and finally the garden is blanketed with snow.

2. A Naturalist in the Arctic (Two Reels)

Photography by P. A. Tavener and Richard Finnie

Reel 1. Photographed by P. A. Taverner, National Museum of Canada, and Richard Finnie, Department of the Interior, while on one of the annual expeditions to the Canadian Arctic conducted by the Department of the Interior. The opening scenes were taken as the S.S. *Beothic* was crossing Davis Strait in the midst of innumerable icebergs. Greenlanders are shown coming aboard at Godhavn, the girls in colourful holiday attire. At the next port of call, on Baffin Island, myriads of dovekeys are seen nesting. Views of musk-oxen on North Devon Island, photographed under exceptional conditions, and polar bears roaming the icy wilderness, are among the other glimpses of Arctic life shown.

Reel 2. Most of the photographs in this reel were taken on the west coast of Hudson Bay. A trading schooner is unloaded at Churchill at the ice edge and the cargo is freighted ashore by dog-teams. The naturalist explores along the coast and photographs many forms of bird and animal life. Several views of the ruins of Fort Prince of Wales at Churchill complete the film. (Photography by P. A. Taverner.)

3. Some Birds of the Gulf of St. Lawrence (Two Reels)

Photography by National Museum of Canada

Reel 1. Bonaventure Island. Glimpses of the picturesque village of Percé, Gaspé county, Quebec, and Rocher Percé and Bonaventure Island are shown from the highway approaching Percé. The spectacular gannet ledges of Bonaventure Island are viewed from the sea, and closer views from the top of the cliffs show the daily life of the gannets and their neighbours. Many of the photographs were taken at very close range, some even on the precarious footing of the abrupt nesting ledges.

Reel 2. The North Shore. Most of these photographs were taken between Natashkwan and St. Mary Islands, Quebec. The opening scenes are general views of waves dashing on the shore, wheeling gulls, and fields of iris. Then various species of gulls, particularly herring gulls, ring-billed gulls, and kittiwakes, are shown in their home life. A tundra pond with its pair of red-throated loons is visited and glimpses of coastal islands with their eider ducks, and communities of murres, puffins, auks, and cormorants are shown, the views including many interesting details of their nesting habits.

4. Some Birds of the Prairie Provinces (Two Reels)

Photography by National Museum of Canada

Reel 1. Water Birds. Among the "shots" in the film are: a floating nest of Holboell's grebe and the parent paddling away with its young on its back, a colony of Franklin's gulls, black terns "beating about" the marsh and others hatching their eggs, coots trying to decoy intruders from their nests, herons nesting in the tree tops, and innumerable waders feeding on the muddy shores.

Reel 2. Land Birds. This reel features the birds of the bluffs and coulées. Here may be seen hairy woodpeckers and chickadees feeding their young in hollow stumps and tree trunks, nighthawks nesting on the ground, Swainson's and red-tailed hawks building their nests in trees, rough-legged hawks in outstanding buttes of the badlands, kingbirds in the willow clumps, and Say's phoebe and rock wrens nesting in clefts and crevices in cliffs and clay banks.

ANTHROPOLOGY

5. The Bella Coola Indians of British Columbia (One Reel)

Photography by Harlan I. Smith, National Museum of Canada

The beautiful fiords, mountains, glaciers and cataracts of Bella Coola region, half-way between Vancouver and Prince Rupert, on the Pacific coast, are the setting for this film. Here dwell the Bella Coola Indians, a branch of the Salish linguistic people who live in the interior of the province. The pictures of these Indians include a medicine man with his rattle, and the weird masked dance. Indians are also shown drying salmon, picking berries, making baskets, back packing, carving, and navigating a dug-out cedar canoe. There are views of the mountain goat and black bear which furnished food and clothing, and the salmon—one of the chief foods.

6. The Tsimshian Indians of British Columbia (One Reel)

Photography by Harlan I. Smith, National Museum of Canada

The beautiful Skeena valley of northern British Columbia, along the line of the Canadian National Railway, is the home of the Tsimshian Indians. They are shown gaffing salmon as they ascend the rapids and

later drying them, picking and preserving berries, and gathering other plant food. Supplies and various burdens are carried by women and dogs, and infants are carried by women in cradles hung on their backs. Among the handicrafts shown are basket making and spinning of mountain goat wool. The totem poles, grave houses, and costumed dances of these Indians are great tourist attractions.

7. The Coast Salish Indians of British Columbia (One Reel)

Photography by Harlan I. Smith, National Museum of Canada

Carving the cedar with ancient tools, canoeing in a cedar dugout, picking berries, spinning mountain goat wool and weaving it for blankets, weaving cedar bark for making hats, sewing rushes into mats, and making baskets are some of the phases of Coast Salish life shown in this film. Shoals of salmon, and the game animals—deer, goat, beaver—upon which these Indians depended for food are also shown. Drumming, rattling, and dancing in the old time way wearing grotesque masks complete the story.

8. The Carrier Indians of British Columbia (One Reel)

Photography by Harlan I. Smith, National Museum of Canada

The film shows scenes of the life of Carrier Indians, in the beautiful mountains of British Columbia. Men are seen gaffing salmon during the annual run of salmon and eels, children eating soapolalie or Indian ice cream, and there is shown the making of fire by twirling one stick on another, the making of kettles and dishes with birch bark, sewing of moccasins, use of moose and buck skin, sewing with sinew for thread, the old and new methods of transportation, and a glimpse at the weird old-time ceremonials. These Indians speak a language of the Athapaskan stock which covers more of North America than any other group of Indian languages.

9. The Nootka Indians of British Columbia (One Reel)

Photography by Harlan I. Smith, National Museum of Canada

The western side of Vancouver Island is the homeland of the Nootka Indians and the opening pictures are scenes of the surf-dashed rocky shore and the land with its heavy growth of cedar trees. There are views of the women digging clams, picking berries, gathering cedar bark and weaving it into hats, mats, and raincoats, and basket and fish trap making. Games and masked dancing, the cedar canoe in use, and the silversmith at work are also shown.

10. In Canada's Fiords (One Reel)

Photography by Harlan I. Smith, National Museum of Canada

The fiords, forest clad mountains, glaciers, and innumerable waterfalls of Bella Coola region, midway between Vancouver and Prince Rupert, are so like Norway that a colony of Norwegians have settled in this district

so much like their homeland. They live on farms, but also work at logging and fishing. Many of them have brought their gala native costumes with them and various handicrafts, and it is of interest that they have not lost their artistic skill in needlework, wood carving, and painting.

11. The Kootenay Indians of British Columbia (One Reel)

Photography by Harlan I. Smith, National Museum of Canada

This film shows the Kootenay Indians, who dwell on the lakes and rivers of southeastern British Columbia in the shadow of the Rocky Mountains. They obtained horses from the south before the tribes of the Plains, and formerly rode across the Rocky Mountains every summer to hunt buffaloes on the Alberta prairie. So long as they could obtain buffaloes they made their tents of the hide. Now they use canvas tents, but paint pictures of buffaloes on some of them.

There are pictures of the camp, the people, a Kootenay infant carried on its mother's back, a woman embroidering a moccasin with silk, earrings worn by both men and women, bead work, two men engaged in a ceremonial smoke, buffaloes, the Kootenay drum, the ceremonial costume of the children, and ceremonial dances.

12. The Shuswap Indians of British Columbia (One Reel)

Photography by Harlan I. Smith, National Museum of Canada

The Shuswap Indians live in the southern interior of British Columbia in a large area most of which is dry, sage brush and cactus being the common forms of plant life. They may be seen from either the Canadian National or Canadian Pacific Railways at Kamloops.

The film commences with views of the country. Elk, mountain goats, deer, beaver, and geese, used by them for food and clothing, are shown, as well as the old bark-covered summer lodge, the modern village, bark cradle, bow and arrow, costume, drying of roots, pounding of meat with a stone hammer, use of the bone awl in making baskets of rootlets and cherry bark, scraping of deer skin, and the methods of carrying burdens and infants. There are also pictures of the poor cottonwood dugout canoe of this land people, their drawings on the rocks, a woman smoking, the Indian "turkish bath," drumming, and dancing.

13. The Stoney Indians of Alberta (One Reel)

Photography by Harlan I. Smith, National Museum of Canada

This film shows the Stoney Indians of Alberta, their homeland in the foothills of the Rocky Mountains, and the buffalo which dominated their culture as it did that of other tribes of the Plains. The village with smoke curling up from the tipis, the children at play and learning to shoot with bow and arrow, gopher snaring, talking the sign language, smoking the

pipe, painting a horse, dancing in ceremonial costume, the curing and cooking of buffalo meat, and the preparation of buffalo skins are amongst the pictures included in the film.

14. The Blackfoot Indians of Alberta (One Reel)

Photography by Harlan I. Smith, National Museum of Canada

The Blackfoot Indians, their homeland on the great, high, buffalo plains of southwestern Alberta, the buffalo which dominated their culture as it did that of other Plains tribes, and some of the annual games that still delight the visitors to Alberta, are shown in this film. The old aboriginal culture and the modern things introduced by the white man are contrasted. These views include bow and arrow, canvas tipi, mud-plastered pole, log cabin, Government-built frame house, earrings worn by both men and women, the painted skin robe, the blanket costume, modern clothing, and ancient stone carving. The old eagle feather fan of mystic rituals, the sweat bath house, the "sun dance" lodge, and the war bonnet of eagle feathers are also shown. These people, once buffalo hunters, are now engaged chiefly in farming and their adaptation to this life is depicted in a series of scenes.

15. Nass River Indians (Three Reels)

Photography by Dr. J. S. Watson, in collaboration with C. M. Barbeau

The fishing industry provides the chief occupation of the Indians of Nass River region in British Columbia. In the first reel we are taken to a native village, which is one of the centres of the salmon industry, and operations from the "catch" through the stages of canning are shown. There are also views of the cannery bungalows for the native families and life at the cannery during the summer. An Indian chief is seen dancing in his old-time regalia. Reel 2 opens with a peace dance. Several totem-pole villages of former days are shown, and there are excellent views of totem poles of the wolf, eagle, and other clans. An Indian is seen carving a mask, and one of the old potlatch dances is depicted. On this expedition Mr. Marius Barbeau, of the National Museum, and Dr. Ernest Macmillan, of the Toronto Conservatory of Music, collected native songs, and a series of views show them in the act of recording the songs and music. Reel 3 shows pictures of the games and many other favourite pastimes of these Indians, and a medicine-man performing a cure.

(Presented to the National Museum by Dr. J. S. Watson.)

16. Totem Land (One Reel)

Photography by Associated Screen News

Several Indian villages on Vancouver Island, and their people are shown in this film. The first pictures show the rugged coastline and are followed by scenes in one of the Nootka villages. Here we see some of the totem poles that remained and one of the native graveyards. Other views

included are: totem poles at Fort Rupert, an Indian carving a totem pole with the primitive tools of his ancestors, dances in ceremonial costume, the art of basket-making, and digging clams along the shore.

(Presented to the National Museum by the Canadian Pacific Railway.)

GEOLOGY

17. Volcanoes (One Reel)

A study of the ways in which volcanic activity is changing the surface of the earth. The pictures show eruptions of Vesuvius, Etna, Kilauea, and other active volcanoes, as well as the results of the process as shown in Mount Shasta, Mount Ranier, Stromboli, Fujiyama, Villarica, and other famous volcanic cones. The contrast between the explosive or Vesuvian type of eruption and the quieter Hawaiian type is emphasized in the picture. The mechanics of lava extrusion are shown. (Pathe.)

18. Sculpture of the Land by Rivers (One Reel)

A study of the erosion of the land surface by running water. The pictures give a good idea of the slow but relentless wear of the land surface by running water, as seen at Ausable Chasm, the Dalles of Wisconsin River and Grand Canyon, and also show by means of a laboratory experiment and by views of several streams, just how a river erodes the land and transports the debris. (Pathe.)

19. Glaciers (One Reel)

A study of existing glaciers, their classification, modes of origin, motion and characteristics, and the work they are doing in changing the landscape. The effects of the glaciers on the land surface are considered both from the standpoint of erosion and deposition with illustrations of the different land forms produced. (Pathe.)

20. Shorelines and Shore Development (One Reel)

A study of the forces that are shaping the coastlines of the continents and the shores of the lakes. The pictures show the two main types of waves commonly developed in the sea and the work they accomplish in changing the shoreline. Both kinds of work accomplished by waves and currents, erosion and deposition are shown by the resulting beaches, cliffs, caves, bars, spits, etc. The fury of storm waves is emphasized. (Pathe.)

21. The Work of Underground Water (One Reel)

This film is a study of the geologic work of underground water and the expression of the result on the surface. Caves, sink-holes, and natural bridges sculptured by ground water because of its ability to dissolve mineral matter, as well as springs, artesian wells, and geysers are shown.

Animated drawings are extensively used to explain these phenomena. Actual photographs from the great Diamond Cave of Arkansas show the results of deposition. (Pathe.)

22. The Cycle of Erosion (One Reel)

The pictures show the cycle of erosion, both for individual streams and for broad regions. The progressive development of valleys and regions through the stages of youth, maturity, and old age is portrayed. Carefully selected landscapes are presented and classified to aid the student in his recognition of erosion stages in his own field of observation. (Pathe.)

MISCELLANEOUS

23. The Conquest of Mount Logan (Five Reels)

Mount Logan, so named in honour of Sir William Logan, founder and first Director of the Geological Survey of Canada, lies in the extreme southwestern corner of Yukon Territory. It is 19,850 feet above sea-level and is the second highest mountain in the British Empire, the Himalayas ranking first. Around it is one of the largest ice-fields in the world.

The expedition that reached the summit of Mount Logan in June, 1925, was organized under the auspices of the Alpine Club of Canada. The members of the expedition spent forty-four days under severe conditions of ice and snow, experiencing a temperature of 33 degrees below zero in June and encountering terrifying blizzards. They suffered from exposure for one night at an altitude of 19,000 feet and a camp made at 18,500 feet was the highest Alpine camp made in North America.

Motion pictures taken on the expedition by H. M. Laing, representing the National Museum of Canada as naturalist, and Allan Carpe, American Alpine Club representative, have been assembled and edited under the title: "The Conquest of Mount Logan." The film is an exceedingly interesting portrayal of the most hazardous mountaineering feat attempted in Canada.

24. Hunting Dinosaurs in the Badlands of Alberta (Three Reels)

Red Deer River Valley in Alberta has become famous as a collecting ground for dinosaur remains. This film shows views of the badlands and one of the field parties of the National Museum of Canada searching for dinosaurian fossils. The party is seen quarrying a skeleton from the rock. The skeleton is carefully packed and shipped to the National Museum at Ottawa where the preparation, mounting, and exhibition of the specimen are shown. Several scenes at the end of the film, from "The Lost World," depict dinosaurs as they may have lived millions of years ago.

STILL PHOTOGRAPHS AND LANTERN SLIDES

The National Museum has a large collection of photographs of Indian and Eskimo life, archæology, mammals, and birds, and the Geological Survey, with which the Museum is closely associated, has a collection including photographs of geological phenomena, physiography and topography, palæontology, mineralogy, and mining industries in Canada.

Prints, enlargements, or lantern slides from these negatives may be purchased at a nominal rate. A catalogue of the photographs has not been published, but selections will be made by the staff of the Director's office to meet the needs of inquirers. Inquiries should be addressed to the Acting Director, National Museum of Canada, Ottawa, Ontario.

